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THE WAY TO A CAREER
IN THE WORLD OF ART

THE
Torrighiani Academy



FOUNDED BY

J. PURVES CARTER

VILLA TORRIGIANI
QUINTO, FLORENCE, ITALY

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THE TORRIGIANI ACADEMY

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The Torrigiani Academy and its Work

By J. PURVES CARTER

In the domain of Art there is an unsuspected treasure land wherein success, fame and riches are waiting to be grasped. It is almost virgin soil waiting for prospectors to come and stake claims. From time to time the untrained and inexperienced venture to go delving there ; but they fail because they are ill-equipped.

This comparatively unexplored field is the art of restoration and conservation of the great masters' works, and a life-long experience of this special branch of art has invested me with unique qualifications to lead an expedition of ambitious and seriously disposed art students to claim the prizes which it offers.



THE SALON

Those who care to embark with me and share the fruits of the knowledge and experience I am able to put at their disposal will reap the reward they covet. If they are studying art as a means to earning a livelihood by congenial labour there will be placed in their hands a weapon which will enable them to fight a winning battle and earn the rich rewards of the specialist. If they are already fortunate in the possession of wealth and are students of art for the pure love of it, or are seeking knowledge which will enable them fully to appreciate and appraise their own collections, they will be initiated into secrets hitherto unrevealed to them and will be brought to a fuller consciousness of the beauties of their treasures.

For many years I have been resolved to retire eventually from business life to devote myself to the establishment of a private Academy where art lovers could pursue their studies on thorough and scientific lines, with the certitude of becoming expert exponents of what I believe I am able



THE BALL AND ASSEMBLY ROOM

to teach them : art in all, or any of, its branches, and particularly the science of restoring and cleaning paintings—a fascinating and extremely profitable subject which is incredibly ill understood and neglected today.

The home of this Academy is the Villa Torrigiani, the beautiful ancestral mansion of the ancient Italian family of Torrigiani. It stands in its own grounds, a magnificent private park amid lovely surroundings at the foot of Monte Morello, just outside Florence, where so much of the art history of the world has been made. Avenues of shady trees lead up to it, and all around are wonderful flower gardens, grottos and fountains, a lake, conservatories stocked with exotic blooms, secluded pathways and rose bowers and everything that is conducive to study, health and happiness. There is a farm and vineyards which give an abundant supply of fresh vegetables, fruit, milk, excellent wine and other products, and also a plentiful supply of pure water from the mountains.



THE GREAT HALL

There are commodious and beautifully furnished reception rooms, studios flooded with the clear light of Italy's skies, a magnificent hall and staircase, stabling and garages. Then, a particular attraction for the student is the well-stocked library of art. Also, there is a private chapel within the villa.

My quest of a suitable home for my Academy was a long one, but the

Villa Torrigiani, which I have purchased and adapted for the purpose, is an ideal haven in the land of sunshine and flowers. It is admirable in every particular, and a sojourn there amid its peace and beauty will provide happy memories for the years to come, in addition to rare instruction and opportunities in art.

The principal object of the Academy is to produce thoroughly competent artist-expert restorers of paintings by the old masters, as well as art experts and connoisseurs. It is an established fact that the so-called restorer, as a general rule, knows very little of art or of the Science of Restoration. In most instances he is little more than a dauber

who systematically destroys, owing to ignorance of his subject, the priceless works of art entrusted to him through the misguided confidence of their owners.

This is proved by most of the standard histories of art which have been written in the past. The authors lament the wholesale destruction or desecration of priceless art treasures by the incompetence of those to whom they were given to be *restored*. In most of the great galleries of the world the collections have been immeasurably decreased in value by the unskilled handiwork of alleged restorers who are but destroyers.

Even in Italy, the Cradle of Art, the competent restorer and expert has long since become practically extinct, and her best authorities in art have not hesitated to sink their national pride and scour the world in search of the rare skilled restorer to save the national art treasures, just as the authorities of the great British galleries did in past years when they realised the



THE PRIVATE CHAPEL



THE BILLIARD ROOM

danger that threatened their most prized examples of the masters from the unworthy craftsmen who were ruining them.

This is the colossal evil which I hope to remedy in some degree by my Academy. To the students who become recruits in the campaign, the valuable collections of the world, both public and private, offer unlimited scope and rich remuneration. *The most urgent need in the world of art today is for expert artist restorers.*

In making this statement I am speaking from experience. I have executed important commissions in this branch of art on both sides of the Atlantic; my services have been requisitioned by the most famous art galleries and the largest private collectors in the world. There is hardly a collection of any note on either side of the Atlantic to which I have not had access, and I can affirm that the volume of work waiting to be accomplished by competent



THE KITCHEN

restorers is inestimable and far in excess of the capacity of the few remaining experts capable of undertaking it.

My claim to be regarded as an instructor with unique qualifications in this specialised and exacting branch of art is based on solid foundations, as will be seen from the following sketch of my career.

At an early age circumstances led me into art circles in which moved masters of art, each eminent in his particular sphere, and from the outset I was able to compound my career of successive experience of varied utility.

Firstly, after my preliminary studies, I was placed with a renowned architect; then, to this experience, I added a practical course of work with an equally renowned art decorator; and ultimately I became the pupil of the famous Professor Raffaello Pinti, who was the expert restorer to the National Gallery in London. Simultaneously with this practical instruction I was studying assiduously at the best art schools in London.



ONE OF THE BEDROOMS

In Professor Pinti's studio, and under his almost paternal care, it was my rare privilege to work with him for many years until his death, and I was afforded invaluable opportunities of studying and practising both painting and designing, and particularly the art of the restorer and connoisseur, in which sphere there was no better master. His

studio was the rendez-vous of the greatest authorities on art and its most skilled exponents, and daily I was able to listen to his instruction as he imparted it to experts who, though themselves eminent in the art world, came from far and near to share his greater knowledge.

The instruction and experience gained under Professor Pinti immediately placed me in a position where my own services were sought after by great collectors, and I was appointed chief expert to the Marquis of Bute to look after all his collections in his various residences. Then I became personal assistant and expert restorer to Sir Charles Robinson, the Surveyor of the Royal Collections,

which duties I relinquished to take up the position of chief expert in charge of the famous Henry Doetsch collections as well as the great George Salting collection.

I next went to the United States for the world famous firm of Duveen Brothers, and later returned to America on my own account to execute important commissions for the restoring and preserving of many of the most valuable collections in that country and in Canada.

The most important collections in Great Britain, the United States and Canada have been through my hands for expertising, cataloguing and restoring, and I can safely claim to have the largest practice and experience of any living expert, as the appendix to this brochure, containing a list of collections which I have restored, will show. The number of paintings which I have had in my care for one purpose or another runs into hundreds of thousands.

I hope to make the Villa Torrigiani a centre for faithful disciples in this great work of restoring and saving from



THE DINING ROOM



THE VILLA FROM THE PARK

further fast decay the priceless examples of the great masters in the world's galleries and private collections. I am ready to receive as students a limited number of art lovers who will study at the Villa, either as resident or non-resident pupils, and follow the course of instruction which I have planned, and which is calculated to give them the knowledge of their subject which is so generally lacking in the present day imperfect exponents of the art of restoring paintings.

I invite prospective students, and also those who are deeply interested in the subject but whom circumstances preclude from cooperating with me, to communicate with me. The field is wide and the rewards great. The fruits of success are ripe and waiting to be plucked by those who show themselves worthy.

Knowledge and mastery of the fine arts cannot be imparted satisfactorily unless there is in the student a desire to learn, however latent, and a love of art, however



THE PARK

untrained or ill-defined. But, granted this natural desire to learn the theory and practice of art, it may be said that the acquirement of knowledge is assured to any seriously-disposed student.

A complete understanding of the principles of art is the first necessity, and once this is obtained the path to success is not a stony one to the intelligent and diligent. Practice will bring capacity, and capacity in the art of restoring will arm the student with the certainty of being able to secure and hold a lucrative position with confidence.

My method of instruction consists of personal demonstrations as to the practical side, direction of the studies (abbreviated and subsidiary to practice), and a course of lectures and advice destined to help the student to reach proficiency within the shortest possible period. I have always deprecated the insistence on, and the fear of, difficulties, and have found that with patience and words of encouragement the student is gradually led into that plea-



ONE OF THE DRIVES

sant path of study and grasp of his subject which make for rapid success.

Expert ability comes only with a full knowledge of the subject, and it is advisable that the embryo restorer should understand and be able to execute certain work which is so often neglected, such as the scientific relining of canvases and the cradling and remedying of panels.

The course of study and observation to qualify as a connoisseur *goes hand in hand with that for the expert restorer, and the knowledge of one subject is the necessary complement of the other.*

I hope and believe that the time is not far distant when the sadly neglected art of the restorer, and with it that of the true connoisseur, will be rehabilitated in order that the artistic treasures of the past still remaining to us may be preserved for future generations, and not—as it is now—theatened with gradual disintegration and ultimate destruction.

The scope of the work is vast and universal, and in founding my Academy at the Villa Torrigiani I hope to attract students who will acquire the knowledge which will make them competent to occupy places in the front rank of the world's expert art restorers and connoisseurs and bring them fame and a rich reward.

J. PURVES CARTER.

*For particulars,
as to course of
studies, terms, etc.
write : J. Purves
Carter, Villa Tor-
rigiani, Florence,
Italy.*



ONE OF THE DRIVES

Collections cleaned, relined, restored or Catalogued in United
States of America, Canada and England.

NEW YORK

Mr. Edson Bradley
Mr. Catholina Lambert
Mr. Stanford White
Congressman Muller
Mr. H. O. Watson
Mrs. Minturn
Messrs. Arthur Tooth & Sons
Messrs. Duveen Bros.
The W. G. Bury Collection

PHILADELPHIA

Mr. J. G. Johnson
Mr. P. A. B. Widener
Mr. E. T. Stotesbury
Judge W. W. Carr
Mr. J. E. McClees
The Wiltach Collection, Fair-
mount Park

BALTIMORE

Dr. George Reuling
Mr. Faris C. Pitt
Mr. Ruxton M. Ridgeley
Mrs. De Keyser
Mr. T. E. Hambleton

WASHINGTON, D. C.

Mr. Justice White
Mr. Thomas Nelson Page
Mr. Ralph Cross Johnson

Mr. James Marion Johnston
Mr. Thos. E. Waggaman
Mr. Henry Perkins
Mr. Geo. Tod Ford
Dr. Richard Deane, U. S. N.
Mrs. E. C. Hobson
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Mr. Morse
Messrs. Cotton & White
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Mrs. Harriet Lane Johnstone
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Mrs. George Bliss
Mrs. Katherine Hubbard
The Misses Riggs
Mr. James Lowndes
Mr. Archibald Hopkins
Mr. George Lathrop Bradley
Mr. Edson Bradley
Mr. Justice Embry
The William Penn Clarke Col-
lection

BOSTON

Mr. Nathaniel Thayer
Mr. Francis Bartlett
Mr. H. M. Sears

PROVIDENCE

Mrs. Charles Bradley

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The University of Laval, Quebec
The Palace of the Cardinal
Archbishop Begin, Quebec
Monsignor Marois, Vicar-General
Hon. John Sharples, Quebec
Sir William Van Horne, Montreal
Mr. C. Hosmer, Montreal
The Montreal Public National
Gallery
The Archbishop of Halifax
Bishop of Rimouski
The Bishop of Calgary
The Bishop of St. John, New
Brunswick
The Archbishop of Vancouver,
Vancouver
The Archbishop of Regina,
Regina
Norman Mackenzie, Esq., K.C.,
Regina
The paintings in the Cathedral
of St. John's, New Brunswick
The paintings of the Shrine
of St. Anne de Beaupre,
Quebec
The paintings of the Cathedral
of River du Loup,
and many other private col-
lections.
W. R. Miller, Esq., Montreal.
G. F. Benson, Esq., Montreal.
R. Wilson Smith, Esq.; ex-
Mayor, Montreal
Hugh Allan, Esq. (Allan Line)

Hon. James Guerin, M.D.;
Mayor, Montreal
The Hunt Club, Montreal.
Montreal Telegraph Company

ENGLAND

The collections in the various
palaces and castles of the
Marquis of Bute
Sir J. C. Robinson, the late
Queen Victoria's Surveyor of
the Royal Collections
George Salting Collection
Prof. A. H. Church, of the
Royal Academy, London
Admiral De Kautzow
Sir George Donaldson
Mr. Charrington Smith
Mr. John Corry
Col. Hector MacKenzie
Dr. Lowe
The Earl of Orford
The Earl of Amhurst
The Earl of Lucan
Mr. James Brand of Sanderstead
Court
Sir Edward Tracey Hardinge,
Bart.
The Order of St. Theresa,
Lanherme Convent, St. Co-
lumb, Cornwall
Earl Spencer, K. G.
FitzWilliam Collection, Cam-
bridge University
The National Gallery of Lon-
don
The National Portrait Gallery
of London

The Royal Academy of London
 The Rt. Hon. Sir Edward
 Malet, ex-Ambassador to Ber-
 lin

Col. Fitz George (for the Duke
 of Cambridge)

General Eyre

Major-General Alex. Elliot

Col. Robert Gunter, M.P.

Miss Williams, of Oswestry

Col. Henry Cornwall Legh

Mr. Brydges Willyams

Lady Victoria Wellesley

Sir Richard Greene Price

Mr. David Price, Price Collec-
 tion

Sir Wm. Abdy

The Henry Doetsch collection

The Markham family collections

Mr. S. D. Waddy, Q.C., M.P.

Rev. A. E. Clementi-Smith

Chevalier Eduoardo de Martino

(the late Queen Victoria's
 marine painter)

Mr. Seymour Lucas, R. A.

Rev. W. J. Dawson



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